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ABSTRACT

This book accompanies a poster series and allows the teacher to pre-plan a lesson or activity for students with the objectives shown for each element or principle of design to be presented. Along with a black-and-white reproduction of each poster, major concepts are discussed. Suggested student activities relating to a particular element or principle are included. Elements addressed include: (1) line; (2) shape; (3) form; (4) color; (5) value; (6) texture; and (7) space. Principles of design include: (1) balance; (2) movement; (3) rhythm; (4) contrast; (5) emphasis; (6) pattern; and (7) unity. A 19-item bibliography concludes the booklet. (EH)

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ELEMENTS AND PRINCIPLES OF DESIGN POSTERS

Teacher's Guide

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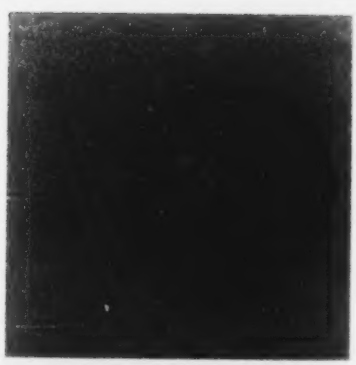
Elements and Principles of Design Posters

Teacher's Guide



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ELEMENTS AND PRINCIPLES OF DESIGN

What are they?

ELEMENTS	PRINCIPLES
Line	Balance
Shape	Movement
Form	Rhythm
Color	Contrast
Value	Emphasis
Texture	Pattern
Space	Unity

How do they help the art student develop a composition?

Design is the structure of art, with the elements and principles unifying the different parts and giving the work visual order. The elements and principles are always used in combination and therefore work together to create a composition with a good design.

What does each Element and Principle poster include?

Each 17 x 22-in. poster has one large reproduction of a major master work plus interpretive diagrams of the work that clearly illustrate the element or principle shown.

There are at least five additional examples of each element and principle as they appear in other paintings, sculpture, architecture, and nature. A comprehensive explanation of each image is given to assist the student in identifying how the element or principle being taught is shown in the example and why it helps to develop an interesting work of art.

How to use the Elements and Principles of Design posters

All 14 of the posters can be mounted on the classroom wall for reference by the students as they work on their artwork. Or, a lesson using one element or principle poster can be developed by the teacher with only **that** poster mounted on the wall for reference or passed around to the students in the classroom. The elements and principles may be presented in any sequence.

A subject can be chosen by the class, and then the class divided into small groups, with each group choosing to work with one or two elements or principles using the posters as reference.

Groups or individual students can also work with the activities presented in this guide.

How to use the Teacher's Guide

The Teacher's Guide included with the posters allows the teacher to preplan a lesson or activity for the students with the objectives shown for each element and principle. Along with a black and white reproduction of each poster, major concepts are discussed. Also included are suggested student activities relating to a particular element or principle.

Line

Elements of Design

Objectives:

Students will learn to identify contour lines, hatching and cross-hatching, gestural lines, implied lines, and expressive lines.

Major Concepts:

Line is a mark made by a pointed tool —brush, pencil, stick, pen, etc.—and is often defined as a moving dot. It has length and width, but its width is very small compared to its length. A line is created by the movement of a tool and pigment, and often suggests movement in a drawing or painting.

Variety in the thickness of lines creates surface interest. Some lines are thick; some are thin; and many are both thick and thin (organic or calligraphic).

Lines can be **expressive** and suggestive because of their endless variety. Some adjectives that can describe the quality of a line are nervous, soft, heavy, waving, erratic, etc. In nature, lines can be seen as tree branches, cracks in rocks, grasses, flower stems, spider webs, etc.

Contour lines outline the edges of forms or shapes and actually describe shapes and forms in the simplest way. *Gestural lines* indicate action and physical movement. Our eyes follow the active lines as they swirl across the page. The edges of objects are *implied* lines, what would show if the object were silhouetted against the light.

Line can be used to create values and textures. *Hatching* is the placing of many lines next to each other. *Cross-hatching* occurs when many parallel lines cross each other.

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Line

Activities:

1. On colored paper, make a vocabulary of lines using different tools: a stick, pen, pencil, pastel, brush, and a marker. Use it as a reference for your drawings and paintings.

2. Find a photograph that has very defined shapes. Use a piece of tracing paper to outline some of the shapes making a contour drawing. Can you see how edges of shapes suggest line?

3. Using tempera paint, make lines of different colors covering a piece of paper—thick, thin, straight, curved, short, overlapping—to create a nonobjective painting.

4. Make one continuous pencil line that moves in all directions over a piece of paper, even over itself many times. Fill the shapes created with colored markers. The result is a nonobjective work of art.

5. Looking at a lemon or apple, draw its contour using thick and thin lines.

6. Use line to show dimension such as a box or a circle.

7. Set up a still life and draw the contours of the shapes. Use hatching and cross-hatching to show values, shape, and shading.

8. On a walk outdoors, observe the many lines in nature such as the bark of a tree, spider webs, the stems of a plant, the veins in a leaf, etc. Write them down and keep them as reference for your drawings and paintings.

9. From a magazine, cut out pictures of buildings or houses where you can see the lines the architect created.

10. With a classmate in an action pose as a model, do a quick gesture drawing without lifting your pencil or marker from the page. Can you see the implied movement?

11. While listening to different kinds of music, draw a variation of lines that captures the rhythm and feel of the music.

12. Lightly trace on tracing paper the lines that suggest the structure of a favorite painting or drawing. When you remove and study the lines you have drawn, you can see how the artist organized the composition.

Shape

Elements of Design

Objectives:

Students will learn to identify geometric and organic shapes, positive and negative shapes, abstract shapes, and outlined shapes.

Major Concepts:

Shape is an area that is contained within an implied line, or is seen and identified because of color or value changes. Shapes have two dimensions, length and width, and can be geometric or free-form. Design in painting is basically the planned arrangement of shapes in a work of art.

Shapes are either *positive* or *negative*. The subject in a representational, or realistic, work is usually the positive shape, and the background is the negative shape. In abstract or nonobjective art, positive shapes are usually central or featured elements; negative shapes surround them. Abstraction often reduces things to their *simplest* shapes.

All shapes can be described with two basic terms: *geometric shapes* (such as square, triangle, or rectangle, also called rectilinear); and *organic shapes* (free-form, biomorphic, also called curvilinear shapes). Shapes in nature are usually organic: leaves, trees, mountains, clouds, animals, etc.

Activities:

1. From six different colored sheets of paper, cut six organic shapes. From the same sheets of paper, cut six geometric shapes. Arrange all the organic on the lower half of a piece of colored paper and arrange the geometric shapes on the upper half. Glue the pieces down.
2. Place one organic shape as the focal area or center of interest on the geometric shapes of the first activity. This creates a nonobjective collage.

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Shape

3. Create a dramatic abstract collage only with shapes by first staining tissue paper with different colors of watercolor. When the paper is dry, cut out many different organic shapes including flower shapes and leaves. Cut out a large geometric shape which will be the vase in this collage. Arrange the shapes on white paper, then glue the pieces down, overlapping the shapes. When it is dry, cut around all the shapes and glue the collage on black paper.
4. Make the shape of a word express its meaning by stretching or compressing the shape, by using an angled position, or with rhythmical movement.
5. Draw shapes that would represent a landscape on black, gray, and white paper. Cut them out and paste them on a piece of neutral colored paper varying the values to make a foreground, mid-ground, and background.
6. Draw a figure shape in a series of movements on different colored papers. Cut them out, then overlap each change of pose, outlining each shape with a black marker.
7. Draw the exterior of a house with many geometric shapes and a few organic shapes, such as oval windows or an archway.
8. Mold an organic shaped sculpture in clay, then carve geometric shapes into it.
9. Draw a large animal, like a sheep, dog, or horse. Cut it out and place it on a piece of colored paper. The animal is the positive shape, and the shape around the animal (the background) is the negative shape.
10. Cut out pictures from magazines of objects in nature that have organic shapes. Cut out pictures from magazines of skyscrapers and buildings that have many geometric shapes. Glue them down on paper and compare the shapes.

Form

Elements of Design

Objectives:

Students will be able to identify geometric, organic, and natural forms as well as realistic, abstract, and nonobjective forms.

Major Concepts:

Form describes volume and mass, or the three-dimensional aspects of objects that take up space. (Shape is two-dimensional.) Forms can and should be viewed from many angles. When you hold a baseball, shoe, or small sculpture, you are aware of their curves, angles, indentations, extensions, and edges—their forms.

Architectural forms usually contain enclosed spaces and most are *geometric forms*, but some architects use *curvilinear forms* in their building designs. Rocks, trees, mountains, flowers, animals, and people are examples of *natural forms*. Sculpture can have *geometric form*, squarish, cubistic, and straight-edged, or *organic form*, rounded, flowing, undulating.

Abstract forms simplify forms to their basic characteristics and *nonobjective forms* do not represent any natural forms at all. *Realistic forms* depict people, animals, birds, and plants as they may actually appear.

Activities:

1. Draw an animal on a piece of paper to make a two-dimensional drawing. An animal is an organic shape.
2. With a piece of clay, form the same animal into a three-dimensional form. This can also be done with wire, wood, or papier mâché. This animal is an organic form.
3. With small pieces of geometrically shaped wood, construct a geometric form by overlapping the pieces and gluing them together.

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4. Take a walk and pick up natural objects that have form, such as rocks, a fallen branch, a flower, a fruit or vegetable. Draw their forms. Then, draw the same forms in an abstract manner.
5. Cut from magazines pictures illustrating different forms from nature and architecture.
6. From soap, clay, or papier mâché, create a nonobjective sculpture, one that does not represent any natural form.
7. Using a still life arrangement of fruit or vegetables, draw the shapes. Then, shade each piece of fruit or vegetable with pencil to give them form. Or, use your knowledge of color to indicate form with paint.
8. Find photographs of clouds and note their variations of form.
9. Look at the different forms in food, such as popped corn, cereal, oranges, carrots, etc., and record and describe them.
10. Find photographs of motorcycles, bicycles, or cars and locate all of the forms that make up these means of transportation. Are all the forms geometric?

Color

Elements of Design

Objectives:

Students will identify primary and secondary colors; warm, cool, and neutral colors; and color value, hue, and intensity.

Major Concepts:

Color depends on light because it is made of light. There must be light for us to see color. A red shirt will not look red in the dark where there is no light. The whiter the light, the more true the colors will be. A yellow light on a full color painting will change the appearance of all the colors. A ray of white light passing through a prism separates into the hues seen in a rainbow.

Color has three properties. The first is *hue*, which is the names of the colors. The *primary* hues are yellow, red, and blue. *Secondary* colors are made by mixing two primaries. *Intermediate* colors are mixtures of a primary and adjacent secondary color.

The second property of color is *value*, which refers to the lightness or darkness of a hue. The third property of color is intensity, which refers to the purity of the hue (also called "chroma").

Warm colors are those from yellow to red-violet on the color wheel. In a painting, they seem to advance or come forward. *Cool colors* are those from yellow-green through violet. In a painting, they seem to recede, or go back in space.

Neutral colors are made by adding a complementary color (opposite on the color wheel) to a hue. Neutralized hues are often called "tones".

Activities:

1. Using watercolor or tempera paint, make a color wheel. Draw a large circle on a piece of paper, then draw twelve circles or squares evenly spaced around it for the three primary colors, red, yellow, and blue, the three secondary

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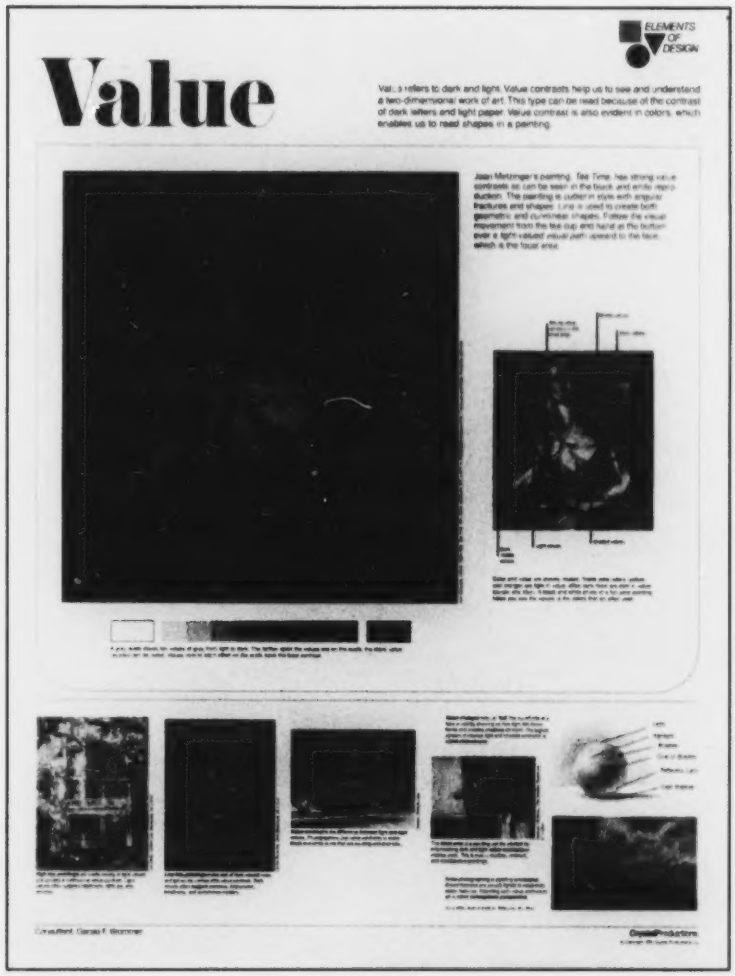
colors, green, orange, and violet, and the six intermediate colors, red-violet, blue-violet, blue-green, yellow-green, yellow-orange, and red-orange.

For variation and interest, draw the outlines of animals or flowers instead of circles or squares.

2. Make a value scale of six colors from purple to yellow. Underneath it, make a value scale only using black to white.
3. Make a value scale of just one color such as red or orange, and starting with the pure hue as the first, keep adding a little white to it until you've made five squares of color ending with the lightest. These are called *tints* of the original color.
4. Make a value scale of the same color, and starting with the pure hue as the first, keep adding a little black to it until you've made five squares of color ending with the darkest. These are called *shades* of the original color.
5. Make a color value painting to show an illusion of depth by painting waving bands of color from warm, intense colors in the foreground, to cool, lightened value colors in the background.
6. Draw five 2-in. squares alongside each other on a piece of paper. Then, mix a secondary hue (orange) from equal parts of two primary colors (red and yellow) and paint it on the first square. Paint its complementary color (blue) in the last square. Then, add a little orange to blue paint to neutralize it, and paint it on the square next to the last (blue) square. Add a little blue to orange paint to neutralize it, and paint it on the second square. Then, mix equal amounts of blue and orange to create a neutral gray, and paint it in the center square. Try this activity using other complementary colors.
7. Set up a still life with objects that are dominantly cool colors and place some small objects with warm colors as accents among them. Do a reverse arrangement. Paint both arrangements.
8. Paint one 2 x 2-in. swatch of paper in your favorite color. Place this swatch on ten different colored sheets, patterned paper, or color photographs and observe how color changes when viewed on different backgrounds.
9. Select photographs from magazines that show *complementary* color harmonies in nature.

Value

Elements of Design



Objectives:

Students will identify high key and low key paintings, value contrasts, graded values, and values in atmospheric perspective.

Major Concepts:

Because value refers to dark and light, value contrasts help us to see and understand a two-dimensional work of art. This type can be read because of the contrast of dark letters and light paper.

Value contrast is also evident in colors, which enables us to read shapes in a painting. Some pure colors (yellow and orange) are light in value; other pure hues are dark in value (purple and blue). High key paintings are made mostly of light values and contain a minimum of value contrast. Light values often suggest happiness, light, joy, and airiness. Low key paintings use dark valued hues and contain little value contrast. Dark values suggest sadness, depression, loneliness, and sometimes mystery. To make value changes in a color, add white to make it lighter and black to make it darker.

Value *changes* help us "feel" the shape of an object by showing us how light illuminates these forms and creates shadows on them. The entire object may be the same color but varying amounts of light give it different values.

Remember that value describes form; value creates a focal area or center of interest; and value defines space.

Activities:

1. Make a value chart with pencil, charcoal, or white and black paint that uses three values: light, medium, and dark. Then, make one with five values, and finally one with ten values ranging from white to black.

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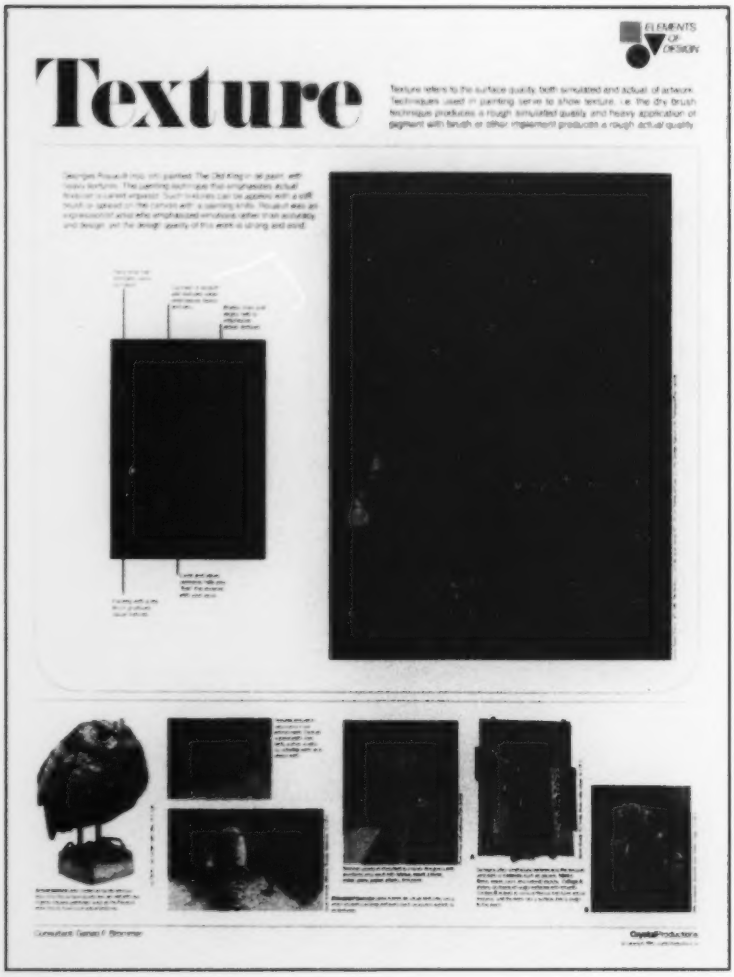
2. Find black and white paintings or photographs in a magazine or newspaper. Cut them out and bring them to class. Show the other students how contrasting values are used.
3. Using only black and white tempera paint, paint five or six 4 x 6-in. pieces of paper in different values of gray. Draw the shapes of fruit, bottles, jars, and vegetables on them and cut them out. Make a collage by arranging and gluing the shapes on a larger piece of paper (ground).
4. Draw an outline of a single white object, like a ball, a paper bag, a bowl. Shade it with pencil or charcoal to show several light gray values.
5. Draw a landscape of buildings, trees, fences, houses, sky, and land. Shade all the elements with pencil or charcoal so that you can distinguish each one remembering that light values make things seem further away, and dark values make things seem closer (atmospheric perspective).
6. Using any color of tempera paint, make a color value chart that has up to ten values. Add white, a little at a time, to make colors lighter, and add black, a little at a time, to make them darker. Start with the pure hue (or color) in the center of your chart.
7. Find three different values of colored paper in a magazine and tear them into strips two inches wide. Collage them to a piece of paper overlapping the pieces and placing the lightest value at the top of the paper to create the illusion of space.
8. Cut out a photograph of an active sports figure, such as a runner or a diver. Trace the *outline* of the figure on a sheet of paper, then draw lines outside the outline progressively farther apart at they go toward the edge of the paper. Constrict the shapes in some places for interest and variety. Paint the spaces with progressive value changes, starting with a light value and work toward black. A feeling of vibration should develop.
9. With a pencil, trace around found objects such as a key, an eraser, a pencil, a card, overlapping them on the piece of paper. Paint each shape a different value of a color you've selected to create an abstract painting.

Texture

Elements of Design



Objectives:

Students will learn to identify actual and simulated texture and textures in fabric, wood, metal, and in nature.

Major Concepts:

Texture refers to the surface quality, both simulated and actual, of artwork. Techniques used in painting serve to show texture, i.e. the dry brush technique produces a rough *simulated* quality and heavy application of pigment with brush or other implement produces a rough *actual* quality. Color and value contrasts also help you "feel" the textures with your eyes.

Textures are all around us in our environment and in nature—a gravel path, tree bark, a brick, a cat's fur, a burlap sack, or a stucco wall. An owl carved from a rough piece of rock has "tactile" texture as well.

Interior designers and architects use textural variety to create interest and use fabrics, wood, plaster, metal, glass, paper, plastic, and paint to develop such variety.

Simulated textures (also known as visual textures) occur when smooth painting surfaces (such as paper) appear to be textured. Painting stones in a wall or grasses in a field show texture.

Collages often emphasize textures and the textural contrasts of materials such as papers, fabrics, fibers, wood, paint, and natural objects.

Activities:

1. Create actual texture by making a "rubbing" or "frottage". Place thin paper over a rough object—the sidewalk, street, brick, piece of wood, or leather and lightly rub a piece of graphite, crayon, or charcoal over it.
2. Again using a rough object as the subject for a rubbing or

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frottage, use crayon to pick up the texture, then paint the paper with watercolor. The crayon resists the watercolor creating an interesting textural painting.

3. Cut out or tear brightly colored pieces of paper in different sizes and make a parrot from the shapes. Glue the pieces down to make a textural collage.
4. Make a watercolor painting of different shapes in different colors. Blot some of the wet paint with a tissue and dip a sponge into paint and use it as a stamp on dry painted areas to create *simulated* texture.
5. Set up a still life of smooth-surfaced objects and textured objects. Notice how the the smooth and rough textures complement each other.
6 Draw, then paint with watercolor the still life using color values for the smooth objects and the dry brush technique for the textured objects.
7. Draw a simple barn, then use a wet-into-wet technique to create the soft texture of the sky and clouds behind the barn, use the dry brush technique to create the wood surface of the barn, and use a fine brush to create grasses and weeds in front of the barn.
8. Experiment with pen and ink to draw a peacock feather.
9. Roll out a slab of clay and embellish the surface by pressing many different textured objects into it.
10. From a magazine, cut out samples of simulated textures into various shapes. Arrange them into landscape and glue them down on a piece of paper.
11. Draw a familiar object such as a ball, a cup, or a bowl. Paint it, then draw lines through the wet paint in different directions and of different lengths with the end of your paint brush. Then, spatter different colors of paint onto it with an old toothbrush. Blot it in a few areas with a sponge. Notice how the surface quality has changed.
12. Go outdoors and gather natural textural objects such as seeds, tree bark, leaves, small pebbles, sand, etc. Bring them back to the classroom and arrange them into a collage.

Space

Elements of Design

Objectives:

Students will learn to identify two-dimensional and three-dimensional space, be able to create space with different sized and overlapping shapes, and use linear and aerial (atmospheric) perspective.

Major Concepts:

Actual space is a three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space that appears three-dimensional in a two-dimensional painting is an illusion that creates a *feeling* of actual depth. Various techniques can be used to show such visual depth or space.

Sculptures, architecture, and various craft pieces occupy *actual* or *real space*. You are aware of actual space in a large room or in an open landscape. If objects or people overlap in a painting, we sense space between them. If overlapping is combined with size differences, the sense of space is greatly increased.

Linear space is a way of organizing objects in space. *One-point perspective* is used if the artist is looking along a street or directly at the side of an object. *Two-point perspective* is used when looking directly at the front corner of a box, building, automobile, or other form. Combining two-point perspective with light and shadow greatly increases the sense of space.

Aerial perspective is a way of using color or value (or both) to show space or depth. Distant elements appear lighter in value, have less details, and less intense colors.

Activities:

1. Cut out people shapes, dog shapes, flower, or fruit shapes from different colored paper in different sizes. Cluster them together in groups on a white piece of paper placing the larger ones below or on top of the smaller ones or both. You

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have developed a sense of space. Rearrange the shapes several times.

2. Paint mountain shapes in different values of one color. Cut them out and collage them on a piece of paper placing the lightest shapes in the background and the darkest in the foreground. This will clearly illustrate aerial perspective.
3. Develop a landscape painting, realistic or abstract, that shows aerial perspective.
4. Develop a landscape drawing or painting that shows linear perspective using a barn, a fence, telephone poles, horses or cows, and a road as the subjects in the painting.
5. Cut a full page photograph from a magazine of a cityscape or landscape into squares that are equal in size. Rearrange the squares and notice what has happened to the actual space in the original photograph.
6. Make a wire sculpture of an interesting shape; it does not have to be realistic. As you view it from all angles, notice the spaces that developed within the sculpture.
7. Draw a picture of your shoes as you look down at them, including your socks and ankles. Show the simplest shapes but be careful to show their angles and directions.
8. Find a magazine photograph that shows deep space, such as a cityscape. Place a vanishing point where you think it should be, then use a ruler to draw converging lines along the buildings or roof lines.
9. Make a painting of a beach scene using size of the people as well as color to show space.

Balance

Principles of Design

PRINCIPLES OF DESIGN
Balance
Balance refers to the distribution of visual weight in a work of art. In painting, it is the visual equilibrium of the elements that causes the total image to appear balanced. Balance can be either symmetrical or asymmetrical in a work of art.

Objectives:

Students will learn to interpret symmetrical and asymmetrical balance, radial balance, value, shape, color, and texture balance.

Major Concepts:

Balance refers to the distribution of visual weight in a work of art. In painting, it is the visual equilibrium of the elements that causes the total image to appear balanced. Balance can be either symmetrical or asymmetrical in a work of art.

When elements on both sides of a central vertical line appear to be about equal in shape, weight, value, and color, the design is in *symmetrical balance*. Other terms for symmetrical balance are *formal* or *classical balance*.

Asymmetrical balance involves two sides that are different, but yet are in visual balance. For example, a large three-figure shape of people sitting quietly is balanced by smaller but much more active birds. Another term for asymmetrical balance is *informal balance*.

Value balance is essential to good painting or drawing. On a medium background, a small light value shape seems to balance a large middle value shape. Color balances the same way: a small intense color shape balances a much larger neutral color shape.

Radial balance happens when all the elements radiate out from a central point. If the focus is at the center, it is also in symmetrical balance. A grapefruit cut in half is a good example.

A small, irregular shape will balance a larger, circular, rectangular, or simple shape, even if it is of the same color, value, or texture. The smaller shape is more interesting and therefore has more visual weight.

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Balance

All over pattern is another form of balance, since the same visual weight, texture, and colors are evenly distributed. Many fabrics contain all over patterns.

Activities:

1. Look in magazines or newspapers for pictures of sculptures, paintings, architecture, and photographs that show both symmetrical and asymmetrical balance. Mount them on paper and use as reference material. Also try to find a picture which shows no balance.
2. Make two small collages using geometric shapes cut from construction paper in different sizes. Select different colors and values to arrange one collage to show symmetrical balance and one to show asymmetrical balance. Glue them on a piece of paper of a neutral color.
3. Again selecting shapes cut from construction paper in different colors, arrange small shapes in a bright color on one side of a piece of black paper and large shapes in neutral colors on the other side. Glue them down when you've arranged them for visual balance.
4. Go outdoors and select leaves and flowers that show symmetrical, or formal, balance as well as radial balance. Draw them on a piece of paper.
5. Bring fruits and vegetables from home that when cut in half show radial balance. Draw the subjects overlapping on a piece of paper, then paint them in different colors for visual balance.
6. Draw a bicycle as an example of symmetrical balance.
7. Set up a still life of brightly colored objects in different values and of different sizes, such as balls, cups, vases, flowers, bottles, fruits, vegetables, and arrange them to have visual balance. Then, draw and paint the still life on paper.

Movement

Principles of Design

Objectives:

Students will learn to use linear movement and visual movement with shapes, value, and perspective in their work.

Major Concepts:

Visual movement is used by artists to direct viewers through their work, often to focal areas. Such movement can be directed along lines, edges, shapes, and colors within the works, but moves the eye most easily on paths of equal value.

An artist may move our eyes through a painting by providing *visual passage* or *linkage* on dark or light values. Visual movement usually leads to a focal area.

Our eyes move into a painting if the work contains one-point perspective. We are drawn into the background from the foreground. Such *visual movement* can be very strong.

Elongated shapes cause our eyes to move along them. If there is a strong center of interest, our eyes will be drawn to it like a magnet. *Linear movement* can be both direct (straight) or irregular (curvilinear). Our eyes follow lines and edges in sculpture, architecture, and paintings, as well as in nature.

As lines and shapes move our eyes across a surface, interruptions may occur. Our eyes skip across these interruptions in a process called *closure*.

Activities:

1. Cut out six elongated triangular shapes of different colors from construction paper. Arrange them on a piece of paper, three on each side. Place a different shape such as a circle of a different color just off center (the focal point). Glue down the pieces. You can see the movement to the focal point in your collage.

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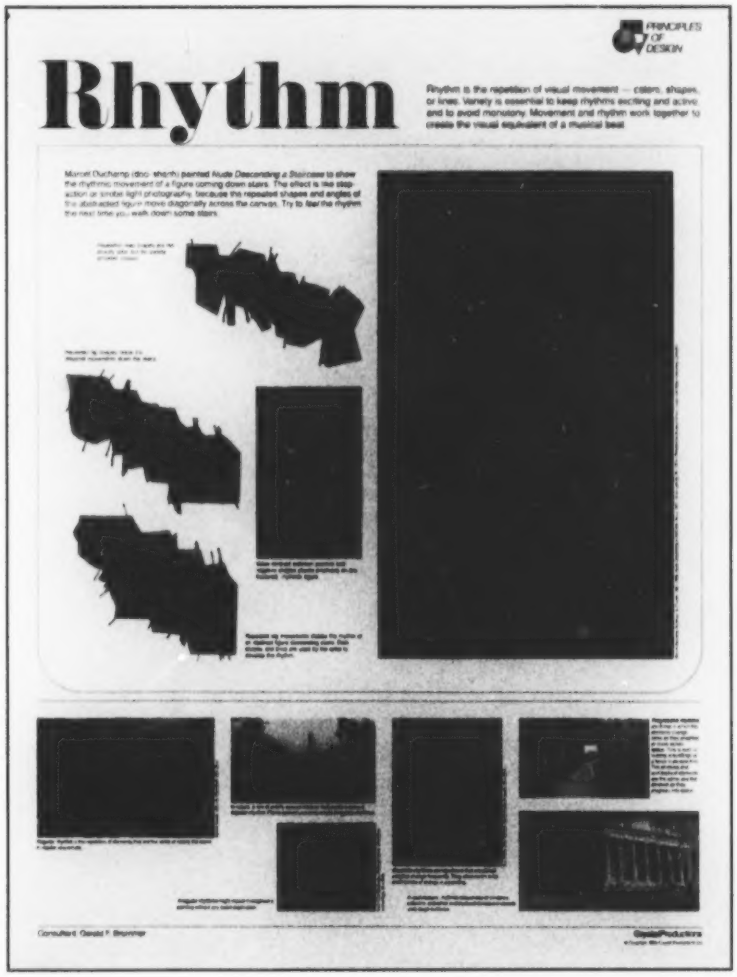
2. Cut out many curved shapes about $^1/_2$-in. wide and three inches long from colored construction paper. Arrange them on a piece of paper with many of the pieces overlapping. Then, cut out a rectangle about 1-in. wide and $2^1/_2$-in. long and a small dot of a bright color. Place the rectangle with the dot at one end of it over the overlapping curved pieces for the focal point. Glue the pieces down.
3. Tear different shapes from black construction paper. Arrange the black shapes on a piece of white paper so that you can visually see the linkage and passage to the focal point along the white shapes or the black shapes.
4. Select pictures from a magazine that show one-point perspective. Mount the picture on a piece of construction paper, then draw lines with a ruler from the foreground to the focal point to illustrate visual movement.
5. Make a landscape painting using movement to a focal point. Placing the horizon line high in the picture will help to emphasize the vertical movement.
6. Arrange a still life with the objects placed to show movement to the center of interest. Then, draw and paint it.
7. Draw a bowl and use values from light to dark. The value changes cause our eye to move around the bowl.
8. To see movement in nature, go outdoors and look at how the thickness of the tree branches progress from wide at the trunk to thin at the tips.
9. Draw the shape of a running figure emphasizing the diagonal torso and the opposing diagonals of the upper and lower parts of the legs. Notice how this diagonal movement shows action.
10. From magazines, cut pictures of architecture that reflect movement, such as churches with their upward lines to the steeple or bell tower and office buildings with their continuous rows of windows. Find other examples.

Rhythm

Principles of Design



Objectives:

Students will be able to identify regular, irregular, and progressive rhythms and repetition of colors, shapes, and lines to create rhythm.

Major Concepts:

Rhythm is the repetition of visual movement of the elements—colors, shapes, lines, values, forms, spaces, textures. Variety is essential to keep rhythms exciting and active, and to avoid monotony. Movement and rhythm work together to create the visual equivalent of a musical beat.

Regular rhythm is the repetition of elements that are the same or nearly the same in regular sequences. In nature, a row of evenly spaced trees or rock strata creates *regular rhythm*. Plants spaced unevenly create *irregular rhythms*. Irregular rhythms might repeat throughout a painting without any exact duplication.

Staccato rhythms are repetitions that are abrupt and that change frequently. They often seem to be short bursts of energy in a painting.

Progressive rhythms are those in which the elements change sizes as they progress or move across space. This is seen in looking at buildings or a fence in perspective. The windows and architectural elements are the same size but diminish as they progress into space.

In architecture, rhythmic sequences of windows, columns, and other architectural details are used to unify large surfaces.

Activities:

1. Cut out strips of colored paper approximately one inch by six inches. Then, cut out figure shapes about the same size but in a different color. Arrange them in a row, one strip, one figure, one strip, etc., evenly spaced. This illustrates regular rhythm.

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2. Take the same shapes and arrange them with unequal spaces between them. This illustrates irregular rhythm which often is more interesting and exciting than regular rhythm.
3. Cut out other shapes from one color of construction paper—curved strips, ovals, figure shapes,—and arrange them to create an irregular rhythm as well as a regular rhythm.
4. Using tempera paint, paint *regular* rhythmic linear marks on a sheet of paper. Then, develop another chart of *irregular* rhythmic linear marks by painting them on another piece of paper.
5. Take pictures of architectural features around your school or town that illustrate the architect's use of rhythm in the structures. Or, cut out pictures from magazines.
6. Cut many strips of paper, perhaps 40, from colored construction paper. Take ten strips at a time and roll them tightly together at each end. Place each curled group of strips at different places in a low-sided box, such as a gift box, and let them uncurl. This illustrates flowing rhythm.
7. Find pictures of sandy beaches and rolling hills to identify continuous flowing rhythms.
8. Go outdoors and take pictures of twigs that are sprouting leaves or flowers. Each species of plant or tree has rhythmic developments characteristic to it.
9. Make a drawing of a plant that is sprouting multiple flowers or leaves. Make the rhythm of the sprouts very evident by painting them with very bright colors.

Contrast

Principles of Design

Objectives:

Students will identify value contrast, color intensity, texture, shape, and warm and cool color contrast.

Major Concepts:

Contrast refers to differences in values, colors, textures, shapes, and other elements. Contrasts create visual excitement and add interest to the work. If all the art elements—value, for example —are the same, the result is monotonous and unexciting.

Value contrast is most evident when black is next to white, and when light values from one end of the gray scale are next to dark values from the other end. A black and white photograph is readable because of gray value contrasts.

Simultaneous contrast occurs when two pure complementary colors are placed side by side. Each will appear brighter than when placed next to any other hues. Visual vibration might occur.

Contrast in color intensity occurs when a pure, fully intense color is next to a muted or grayed color mixture. The pure color's strength and intensity seem to cause it to glow.

Shape contrast occurs when organic shapes are placed in a geometric environment. Or in an opposite way, a building in a landscape will produce shape contrast, as will a person in a city street.

Temperature contrast refers to the contrast of warm and cool colors. If small warm areas are placed in a dominantly cool painting, temperature contrast is evident.

Textural contrast is easily noted when artists use heavy textures to contrast with smoother areas in painting, sculpture, photography, architecture, or any of the crafts. Textural contrasts are found abundantly in nature.

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Contrast

Activities:

1. Make a chart with two columns and using tempera paint, show side-by-side intense color and neutralized color; dark value and light value; soft edges and hard edges; plain square of paint and patterned square; warm color square and cool color square; plain square and square textured with sponge dipped in paint; geometric shape and organic shape; and a large shape and small, confetti-like shapes. This chart illustrates all the kinds of contrast we see in works of art, architecture, and nature.
2. Cut out pictures from magazines to illustrate the kinds of contrast in the first activity and glue them down to make another chart of examples.
3. Paint pure color shapes in squares and cover part of each with a neutralized color of darker value to emphasize intensity contrast.
4. Select pictures of photographs that illustrate strong black, gray, and white contrasts. Or, make a drawing that emphasizes these contrasts.
5. Find a photograph that illustrates spatial contrast, such as a person alone standing against a blank wall, or a single tree against a backdrop of a canyon.
6. Look around your home or your school and record contrasts in texture, for example, textured fabric used with smooth metal, decorated part of sculpture contrasting with smooth part, etc.
7. Cut out a variety of shapes in different sizes from different colored paper. Arrange them in a collage to show how contrasting shapes and colors create an interesting work of art.

Emphasis

Principles of Design

Objectives:

Students will learn to identify color dominance, focal areas, and visual emphasis with shapes.

Major Concepts:

Emphasis is used by artists to create dominance and focus in their work. Artists can emphasize color, value, shapes, or other art elements to achieve dominance. Various kinds of contrast can be used to emphasize a center of interest.

An artist often uses focal areas (centers of interest) to place emphasis on the most important aspect of a work. The best placement for a focal area is a location off center about one-third from either side of the piece of paper and one-third from top or bottom.

Color dominance is a way of emphasizing a color or color family in a painting. *Visual emphasis* on a focal area can be achieved by having the strongest light and dark value contrasts in the painting located in a desirable place. *Visual emphasis* in a painting is enhanced when value passages (light or dark movements) lead to a focal area. Such visual movement places emphasis on the focal area in a work.

In nature, emphasis might be felt when elements are isolated, such as a tree or an animal. Emphasis is usually on the element that is different. A person in a landscape becomes the focus or *visual emphasis* of a photograph. *Visual emphasis* at a center of interest can be developed by using shape contrast. A building in the natural environment will become a focus and therefore receives emphasis.

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Activities:

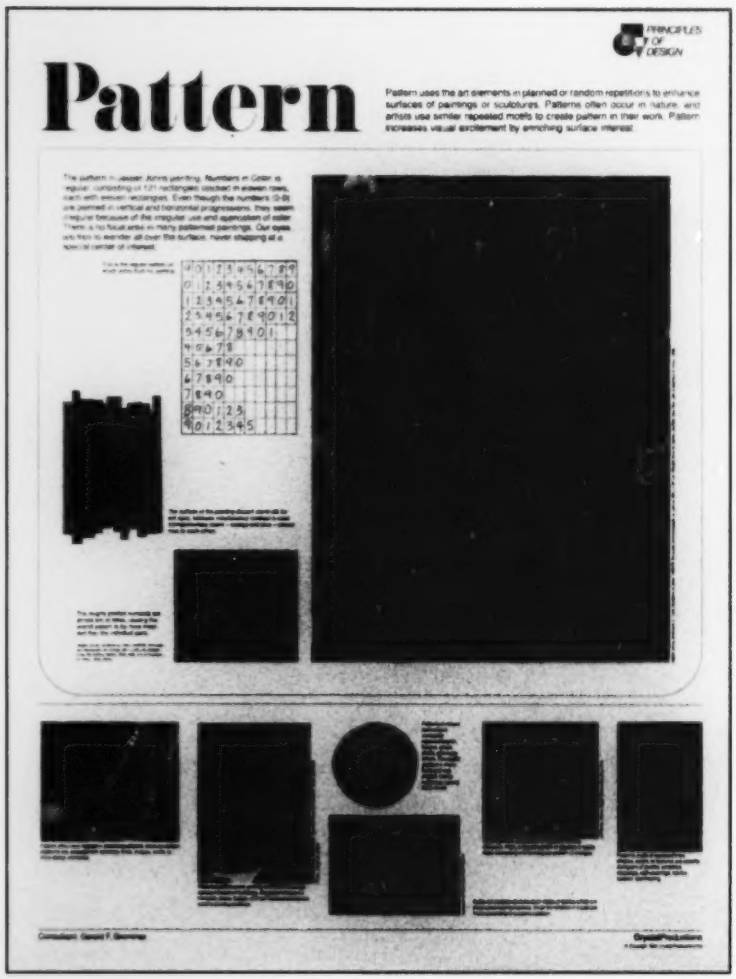
1. On an $8\frac{1}{2}$ x 11-in. piece of paper placed horizontally in front of you, draw vertical lines $\frac{1}{3}$ of the way into the paper and

another $^2/_3$ into the paper. Then draw horizontal lines $^1/_3$ of the way down the paper and $^2/_3$ down the paper. Where the lines intersect is a good place for a focal point or center of interest.

2. Make a landscape painting using one dominant color.
3. Make a nonobjective painting with light or dark value passages leading to a focal area.
4. Cut different geometric shapes of different sizes of colored paper. Cut one organic shape from a different color paper. Arrange them on a large piece of paper to illustrate how emphasis develops when the organic shape is the focal point.
5. Draw around found objects overlapping the shapes, then paint all the shapes in cool colors except one that will be your center of interest. Paint that one in a warm, bright color. This gives emphasis to your center of interest.
6. Find magazine pictures that emphasize as many of the *elements* of design (line, shape, form, color, value, texture, and space) as you can. Mount them on paper and label them.
7. Tear shapes that resemble the red poinsettia leaves from different shades of red paper. Arrange them on a piece of green paper to lead into a focal point (the flower center). Tear an organic shape in bright yellow and place it at the focal point. You will have an abstract collage with visual emphasis.
8. Draw yourself from a standing position looking down to your shoes. This unusual perspective emphasizes a different viewpoint.
9. On a large poster board, design a poster that has a single emphasis, such as your local football team, your school, your town. Use color dominance for your emphasis.
10. Gather scraps of different textured fabrics and cut or tear them into different shapes. Arrange them on a neutral background to resemble a bird, flower, animal, and glue them down. In this collage, the textures are emphasized.

Pattern

Principles of Design



Objectives:

Students will be able to recognize planned or random repetitions of colors, lines, values, and textures that create patterns.

Major Concepts:

Pattern uses the art elements in planned or random repetitions to enhance surfaces of paintings or sculptures. Patterns often occur in nature, and artists use similar repeated motifs to create pattern in their work. Pattern increases visual excitement by enriching surface interest.

Fabrics often have *regular* or *planned patterns*, because certain elements are repeated with accuracy (lines, shapes, swirls, or other design elements).

Planned patterns are used by architects to create surface interest on buildings. Repeated shapes for windows, doors, ledges, and architectural details are used to develop patterns.

Patterns in nature surround us constantly: repeated leaves, flowers, grass, shells, and many others. The **radial pattern** in many fruits and vegetables can be noticed by cutting them in half.

Some painters use pattern to organize surface elements. For example, a regular pattern of squares is made more interesting with an irregular pattern of another shape within them.

Patterns made of repeated lines, shapes, colors, or textures are used by designers of such things as jewelry, ceramics, weavings, wall coverings, fabrics, carpets, and flooring.

Activities:

1. Print with a sponge, rubber stamp, or eraser dipped in tempera paint random markings on a piece of colored paper to demonstrate an irregular pattern.

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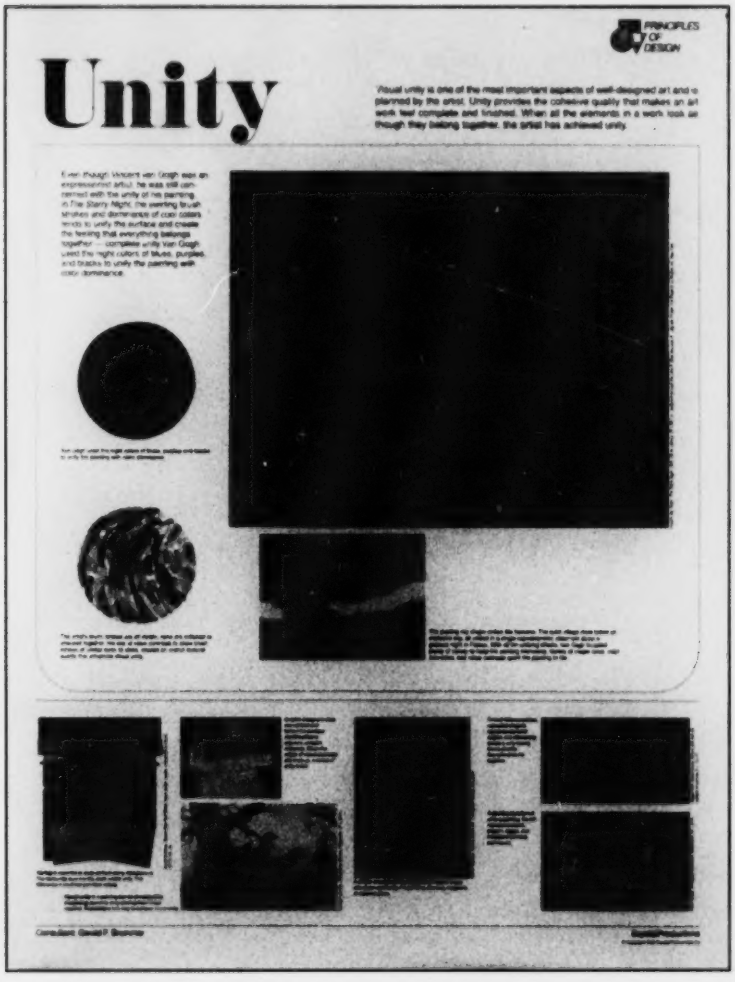
2. On another piece of colored paper, draw rows of squares the same size all over the paper. Then use the sponge, rubber stamp, or eraser dipped in one color tempera paint to print in each space illustrating regular pattern both in color and space.
3. On the printed paper of the previous activity, paint a small shape in some of the squares on some of the rows. The irregular pattern of these shapes creates interest in the painting.
4. Go outdoors and look at different flowers. Notice that the petal forms always create a pattern. If possible, take close-up photographs of the flowers and mount them on a piece of paper.
5. Go to a wallpaper store and ask if you could have some samples of wallpaper that show repeated motifs.
6. Cut strips of colored papers and weave them into a unified design. Glue the finished weaving on a neutral color piece of paper.
7. Fold a piece of black construction paper in half twice and cut several shapes out of the folded paper without cutting a fold line. Unfold it to find the patterns that developed. Glue the finished piece on another piece of paper.
8. Cut a shape inside a piece of heavy paper to use as a stencil. Place the stencil on a piece of paper and paint, spatter, or print over the stencil shape then repeat to make a regular and also an irregular pattern.

Unity

Principles of Design



Objectives:

Students will learn that color, texture, shapes, and value are used to create unity.

Major Concepts:

Visual unity is one of the most important aspects of well-designed art and is planned by the artist. Unity provides the cohesive quality that makes an art work feel complete and finished. When all the elements in a work look as though they belong together, the artist has achieved unity.

Variety is essential to keep art from being monotonous. Horizontal layers of paint or collage create unity, but a different element, color, shape, line, could provide variety.

Visual unity in a painting can be developed by clustering elements or by placing them close together. Proximity is one way to achieve visual unity.

Graphic designers often use vertical and horizontal *contour continuation* to organize complex materials. When the edges of visual elements are lined up, a sense of unity is felt.

A similar *overall surface treatment* creates a very strong sense of unity in a painting, drawing, sculpture, or ceramic piece. Overall *intense colors, repeated shapes, consistently hard edges*, and *clustering* create a very strong sense of unity. Everything works together.

A *dominant color* will unify a painting. So will repeated textures, shapes, edges, and consistent painting techniques.

The essential fact is that all of the principles work together to create unity and therefore a successful design.

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Unity

Activities:

1. Cut many shapes from construction paper of different colors. First, arrange them chaotically to develop disunity. Then, develop unity by lining up the edges for *contour continuation*. Then, place pieces of the same color together for visual unity.
2. Set up a still life and cluster the objects very close together for unity. Make a painting from the still life using only one color as well as shades and tints of that color. Notice how both color and closeness unify the work.
3. Cut small, rectangular shapes from magazine ads and pictures. Arrange the shapes on a neutral color paper into any subject you may select. You achieve unity because the similar shapes make an overall pattern.
4. Make a clay pot, then make an overall pattern in the pot using the same tool. This creates textural unity.
5. Make a drawing of a still life. Use only vertical pen or pencil lines to create the shading. This develops unity and harmony.
6. Using tempera paint, make a painting of a still life using only one brush and keeping the brush strokes the same size. This surface technique is the unifying element.
7. Tear pieces from colored construction paper and arrange them on a piece of paper to resemble human forms dancing in a circle. The similarly torn edges provide the unifying element in this activity.
8. Cut photographs from magazines, selecting one that is the most interesting to be your center of interest. Place the other cut photographs around it and create unity by location.
9. Create textural shapes by printing or stamping pieces of white construction paper. Then collage them on a piece of black paper. The textured shapes unify the work.

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